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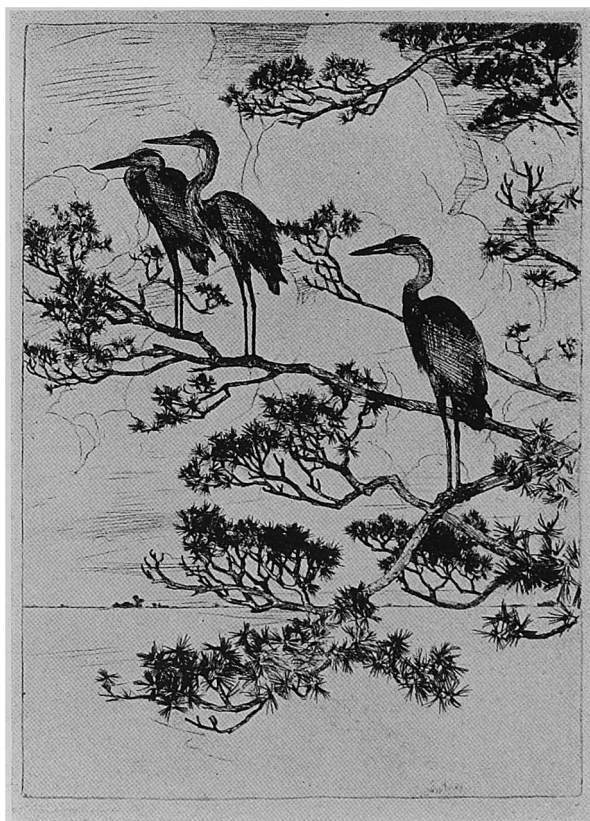


GREEK VASE-PAINTING. FROM AN EARLY BLACK-FIGURED ATTIC HYDRIA

## Notes on New Books

**A**LL students of Greek ceramics have, for many years, felt the need of just such a work as the two-volume *A Handbook of Attic Red-Figured Vases* by Dr. Joseph Clark Hoppin, Professor of Classical Archaeology in Bryn Mawr College (Harvard University Press, Cambridge) now presents. "For close on to a century the study of Greek vases has been one of the most fascinating fields of the many which are included in the science of classical archaeology. And this with reason," says Dr. Hoppin, "for of all the records which the Hellenic world has left behind, vases are perhaps the most complete and satisfactory. Most of the greater works of art in marble or bronze have long since disappeared in the lime-kiln or melting pot; inscriptions are usually woefully fragmentary and can seldom be read without extensive emendations and though mighty monuments of architecture with very few exceptions are little more than shapeless ruins or foundations. But the little vessels of painted clay are practically imperishable and emerge from the soil after a sleep of over two thousand years as fresh and bright as the day they left their maker's hands. No other objects of an age which knew not the photographic camera give us as complete a record of the actual daily life of the Greeks nor so varied a portrayal of their wonderful mythology and tradition which in spite of Homer and the poets would be

lifeless without the complement of vase paintings. Small wonder that countless scholars have found delight in the study of objects which best serve to breathe the breath of life into an age now dead to us!" These two volumes of *A Handbook of Attic Red-Figured Vases* are monumental. Dr. Hoppin has brought no new ascriptions of his own to any of the vases he catalogues, although often acting as arbiter where a vase has been ascribed to several masters. However, even in such instances he cites all the ascriptions. A general index, chiefly of artists and subjects, and also a museum index are included in the work. The illustrations are copious and unusually fine and satisfactory. They are comprised of small working plates of all signed vases. Other vases have been excluded. Dr. Hoppin's work catalogues upwards of four thousand vases. Not only to the student of Greek archaeology will the work be welcomed, but it should prove a mine of inspiration to the designer as well.



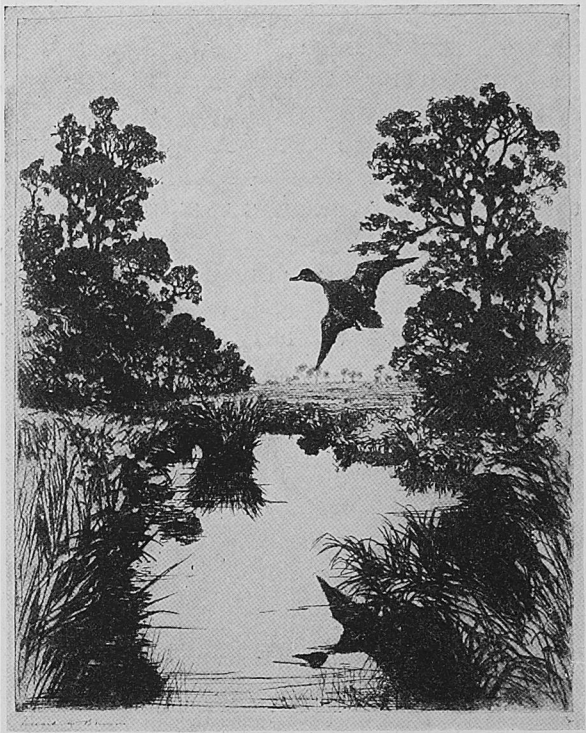
HERONS IN A PINE TREE. FROM AN ETCHING BY FRANK W. BENSON. COURTESY MESSRS. KENNEDY & CO.

The second volume of *Etchings and Drypoints* By Frank W. Benson, an illustrated and descriptive catalogue, with an original etching by Mr. Benson and reproductions of all the plates, compiled and arranged by Adam E. M. Paff (Houghton, Mifflin Company, Boston and New York), cannot fail to bring joy to its possessor. Mr. Benson has been entirely self-taught in the matter of etching, and experimented for three years, producing the first thirty-six plates, before any of his works were exhibited or issued to the public. Mr. Benson prints his own plates. In this beautiful folio, there are reproduced etchings beginning with the six plates of 1916 not included in Volume I, through the plates of the years 1917, 1918 and six 1919 plates. An index by titles to all the plates is included. The

original etching by Mr. Benson of Two Ducks forms the frontispiece to the volume, and is signed by the artist. The plate of this etching was destroyed after the required copies were proved for inclusion in this volume, the number of copies of which are strictly limited to two hundred and seventy-five. Mr. Benson's position as an etcher has come to be as important as his position as a painter, and that is to say it is an important one indeed. There is not in America an etcher who approaches or surpasses Benson in plates of wild bird life. One never finds the uninteresting and the commonplace in his work. Such plates etched and drypoint as the all too few we have from him are distinct achievements in American art. It is a happy thing that these are recorded and reproduced in this



MORNING FLIGHT. FROM AN ETCHING BY FRANK W. BENSON. COURTESY MESSRS. KENNEDY & CO.



EVENING. FROM AN ETCHING BY FRANK W. BENSON.  
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beautiful volume, a volume which will come to be eagerly sought for by future collectors.

In the Spring of 1919 an exhibition of drawings by a child of twelve was held at Leicester Galleries, London. The youthful prodigy, Pamela Bianco took the British art world by storm. Her remarkable talent for decorative invention and her poetic imagery drew crowds to the exhibition rooms and obtained the enthusiastic praise of the entire press. A selection of these drawings, in color and in black and white, accompanied by the exquisite poems Walter de la Mare felt inspired by them to write have been gathered into a beautiful book which has been given the title *Flora* (J. B. Lippincott Company, Philadelphia). The exquisite, joyous tenderness of these extraordinarily beautiful drawings seems imbued with the spirit of a Botticelli, of a Benozzo Gozzoli. Little Pamela Bianca is unquestionably a cinquecentist in our midst! It is simply impossible in words to convey hint of the charm of Pamela Bianca's drawings. It is a book which

will furnish a rare treat to one who acquires it, a book an art-lover will delight in possessing.

Some wrappers of books are not to be skipped over, notwithstanding the fact that the frequently highly flattering "descriptions" of the books they protect has, reasonably enough, brought the text on the wrappers of many volumes to be approached with preliminary lack of confidence in its veracity. Now Carl Van Vechten's *In the Garret* (Alfred A. Knopf, New York), lives up to its wrapper. Here one finds the following paragraphs which serve, indeed, as a preface to the book, in lieu of any other. "The author ascends to the garret and peruses the contents of an ancient trunk. Old books, bound in vellum and cloth, faded photographs, wood-cuts and engravings, dog-eared periodicals, packets of letters, scraps of tabby, cashmere and taffeta dresses, and theatre programmes fall under his eyes and slip through his fingers. Memories arise and the old garret is suffused with a candent glow in which the cities of the past and present appear and disappear like mirages and the figures of the past and present stalk like stately wraiths.



A HEAD. FROM A LINE-DRAWING BY PAMELA BIANCA  
IN "FLORA." COURTESY J. B. LIPPINCOTT COMPANY





THE STRONG CHILD. FROM A DRAWING IN COLOR BY PAMELA BIANCA IN "FLORA." COURTESY J. B. LIPPINCOTT COMPANY

There are glimpses of New York, Florence, Nassau, Paris, and London; there are visions of Philip Thicknesse, Isaac Albéniz, Sir Arthur Sullivan, Farfariello, George Moore, Fra Angelico and Mimi Aguglia. Can musicians write books? Has Iowa produced folk-songs? Can masterpieces be successfully rewritten? Has heaven or hell been the better inspiration to composers? are some of the questions the author asks himself and tries to answer." This is a book of penned images, portraits and moods.

The necessity of a spiritual regeneration as the only enduring basis on which the world-after-the-War may be constructed is indicated in the three addresses forming *Gold, Frankincense and Myrrh* by Ralph Adams Cram (Marshall Jones Company, Boston). This book is a plea for an explicit acceptance of the ideals and principles of the Christian Middle Ages, with Monasticism, the Catholic Faith and Sacramental Philosophy as the essential elements therein. As to the title of his book, Dr. Cram says: "Gold is the pure,

imperishable quality of the monastic ideal, Frankincense the supreme act of worship through the Blessed Sacrament, Myrrh the saving quality of a right philosophy of life that yet must be bitter to the taste of many people. Together they are the three gifts that must again be offered by a world once more led, though now by the red and malefic star of war, to worship and fall down before the Incarnate God so long and so lightly denied."



MOTHER AND CHILD. FROM A LINE-DRAWING BY PAMELA BIANCA IN "FLORA." COURTESY J. B. LIPPINCOTT COMPANY

Science and art are indeed sisters, but they are very different in their tastes, and it is no easy task to cultivate with advantage the favor of both. Artistic Anatomy is in its nature a scientific pursuit, dealing partly in explicit observation of details of form, partly in the explanation of the causes producing them; while the details themselves are among those with which the followers of Art require to be familiar, and are sometimes of little apparent scientific importance save from an artistic point of view. In these circumstances it is little to be wondered at that this department of knowledge has not been more fully exposed. *Anatomical Diagrams* arranged with analytical notes and drawn out by James M. Dunlop, Lecturer on Artistic Anatomy in the Glasgow School of Art (The Macmillan Company, New York), shows the part played by the skeleton in determining the external form and also the precise extent and attachments of superficial muscles, together with a disposition of muscular fibre and tendon in individual muscles. The facts taught by this invaluable new book are brought out with a diagrammatic simplicity and precision which cannot fail to place them clearly and prominently before the student, thus giving him great assistance. *Anatomical Diagrams* is neither an expensive nor an over-bulky volume and it is, therefore, one not only within reach of any art student, but is a book that can easily be carried about to facilitate study.

*While Paris Laughed*, by Leonard Merrick (E. P. Dutton and Company, New York), is a record of the pranks and passions of the poet Tricotrin, one of Leonard Merrick's inimitable creations in fiction. There is pleasure and surprise in every page of the book. Although the "episodes" of the twelve chapters are complete stories in themselves, once having entered the atmosphere of Gustave Tricotrin's environment there will be no skipping of pages—one will read through to the end and wish there had been even more than the two hundred and eighty-nine pages of deliciously amusing adventure.

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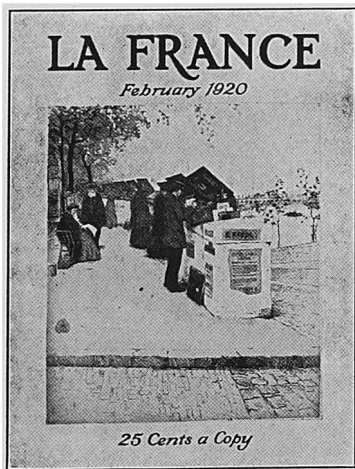
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*House and Garden's Book of Houses*, edited by Richardson Wright (Condé Nast & Company, New York), is a handsome thin quarto profusely illustrated with over three hundred plates of large and small houses and plans, service quarters and garages, and such necessary architectural detail as doorways, fireplaces, windows, floors, walls, ceilings, closets, stairs, chimneys, etc. It is just the book a prospective house builder will love to pore over, a book full of ideas from cover to cover.

*The Golden Whales of California* by Vachel Lindsay (The Macmillan Company, New York) exhibits this poet's constantly widening and deepening vision. From Massachusetts Bay to the Golden Gate, as has been said, he sees the ardour and young confusion and burning promise of our life and 'is wild and opulent with it, as in the book's opening poem, which gives it its curiosity-awakening title. Vachel Lindsay's new volume is confirmation that he takes place as one of the poets of all-America.

"As old as civilization, the art of the potter presents a kaleidoscope of alluring charm. To paraphrase the word of Alexandre Brongniart, no branch of industry, viewed in reference to its history, or its practice offers more that is interesting and fascinating, regarding alike its economic application and its artistic aspect, than does the fictile art; nor exhibits products more simple, more varied, and their frailty notwithstanding, more considerable," says the foreword to *The Earthenware Collector* by G. Wooliscroft (Dodd, Mead & Company, New York), a volume which serves admirably the twofold purpose of explaining clearly and concisely the various English wares and how to identify them; and of relating the potter's life and the manifold difficulties that he has constantly to overcome. Mr. Rhead is qualified as a practical potter to treat of his subject and his beautifully illustrated book is a valuable addition to the library of any collector.

*The China Collector* by H. William Lewer, F.S.A. (Dodd, Mead & Company, New York), is a new guide to the porcelain of the English factories, illustrated

with thirty-two half-tone reproductions and with drawings of authentic marks of fabrication. The book has been written to enable the enthusiastic collector of old china, even after he has passed through his apprenticeship, and has acquired a certain amount of experience, to form a correct judgment of that branch of ceramics embraced under the designation of Old English Porcelain. An especial feature of the book, and one which is new in works on the subject, is the treatment under separate and regular headings of the chief distinctions of each factory. Mr. Lewer's book is a worthwhile addition to the literature of collecting and should meet with an appreciative reception.

Stamp collecting is a fascinating pastime which cannot be pursued without broadening the pursuer's outlook. The ardent stamp-collector will declare that of books on stamps there cannot be too many. *The Stamp Collector* by Stanley C. Johnson, M.A., D.Sc., F.R.E.S. (Dodd Mead & Company, New York), is no exception to this rule, and the reader who is not yet a philatelist will, undoubtedly begin to understand something of the fascination stamp-collecting exercises over others if he dips into the instructive interesting, and well-illustrated pages of Mr. Johnson's book.

*Pictorial Photography in America* (Tennant & Ward, New York), is a beautifully printed, tastefully bound collection of large half-tone reproductions of a selection of some of the finest photographs produced by the Pictorial Photographers of America. One cannot praise the present volume too highly from all points of view. With such work as this is being produced there can be no question of art in photography. Such a book as this will do much to stimulate an interest in this branch of pictorial art.

*Armenia and the Armenians* by Kevork Aslan (The Macmillan Company, New York), translated from the French by Pierre Crabitès, with a preface on the evolution of the Armenian question, is an especially valuable study covering the history of Armenia from the earliest times to the present day. M. Paul Deschanel has described the Armenian nation as

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*Noa Noa* by Paul Gauguin (Nicholas L. Brown, New York), translated from the French by O. F. Theis, and illustrated with ten plates, including a reproduction of Gauguin's portrait of himself, is the story of the French artist's sojourn in Tahiti, where, having broken away from Europe and civilization, he settled down to live externally, the primitive life of the natives and amid which surroundings he found the beauty and peace for which he had long sought, and for his art the decorative grandeur and expressive simplicity of primitive art, as well as a barbarous splendor of color and a unique archaic monumentality of design. *Noa Noa* is a record of absorbing interest, one of the most extraordinary human documents of any age.

*The Glass Collector* by MacIver Percival (Dodd, Mead & Company, New York), fills a long needed want. While the collecting of old English glass is a comparatively modern hobby, its devotees increase in numbers day by day. Mr. Percival's book is the only one we know of which so satisfactorily covers the ground, is so adequately illustrated and which, at the same time, is so moderate in price. It is a book that will be within any collector's purse. The greater part of the volume deals with the wine glasses in use during the late Seventeenth, Eighteenth and the early Nineteenth centuries, because it is from amongst these that most collectors of English glass draw the examples in their collections. In the chapters following those dealing mainly with the developments of drinking glasses, special subjects such as Cut Glass, Engraved Glass, Glass Curios and others are discussed more completely than they could well be if they had been included in the historical sequence.

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